

KERAMIC STUDIO

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SYRACUSE, NEW YORK

September 1916



PUBLISHERS in this country are facing a difficult situation at present. The rapid increase in the cost of paper, of engraving and all other publishing expenses has to be met in some way. Probabilities are that before long there will be a general increase in the subscription and advertisement rates. We do not like to increase the subscription price of

Keramic Studio and will do it only in case of absolute necessity. But it may become a necessity, and our subscribers should realize that every business must adjust itself to the rapidly increasing cost of living. China decorators must themselves offset the growing cost of all the materials they use and of their personal needs by a raise in the price of their work.

One should not forget that we started *Keramic Studio* seventeen years ago at \$3.50 and raised the price to \$4 in 1906. In the first years the Magazine contained little more than half what it contains now. Two years ago we further increased its contents by giving two color studies instead of one. In the last ten years, as everybody knows and feels, the cost of living has increased enormously, nearly doubled. *Keramic Studio* at \$5 a year would be cheaper today than it was at \$3.50 in the early years or at \$4 in 1906.

However, there is one way in which the possibility of a raise of the subscription price could be avoided, and that is by an increase of the circulation. It is well known that the bigger the circulation of a magazine is, the lower is the cost of each copy. This allows publications of very large circulation to put their subscription price at extremely low figures. A special magazine like *Keramic Studio*, with a necessarily limited circulation, cannot be cheap, but the fact remains that an increase of a few thousand in the subscription list would help a good deal and would solve the problem which confronts us in present conditions, and would make unnecessary a raise of price.

Keramic Studio is read and studied every month by more than 20,000 decorators. It ought to have at least 10,000 subscribers, but at no time in its existence has the subscription list exceeded 6,000, and we have before in our editorials called attention to the cause of this fainthearted support, notwithstanding the undeniable success of the Magazine. It is that a great many decorators who need *Keramic Studio* do not subscribe because they find a copy of it either at their public library or in their teacher's studio.

We offer club rates to teachers to encourage them to take subscriptions among their pupils and friends, but we constantly receive letters saying "I cannot persuade my pupils to subscribe as they can use my copy of the Magazine in the studio." Now this is human nature, and we do not very well see what can be done about it. But is there no way for a teacher to persuade those pupils that if they need and use the Magazine they owe to it their loyal support? It is not only a moral obligation, it is for their own interest, for a magazine must continue to pay its expenses and the living expenses of its publishers.

In the present serious situation of a growing increase in the cost of publication, which can be met only in one of two

ways—an increase of circulation or a raise in the subscription price,—we again urge our friends and all teachers to do their best to secure more subscriptions for us. The price will not be raised this fall, the club rates will remain the same, but we do not know what will have to be done in 1917. Our decision will depend on the way subscriptions come in between now and January 1st.

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All the answers to V. S. P. having been published, we would like to hear from our readers as to which letter they found most interesting and convincing. If too busy to write, will you just send the name of your choice on a postal card, it will be greatly appreciated. Also write on the card what special feature you would like in the Magazine for its improvement.

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A new arrival on the editorial desk is "Colour, a Handbook of the Theory of Colour," by George H. Hurst, F. C. S. 11 color plates, 72 illustrations. Scott, Greenwood & Son, London. The book treats its subject very fully, both theoretically and as applied to design, and should be valuable to the student designer.

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BEGINNERS' CORNER

CARE OF MATERIALS

Jessie Bard.

IN order to make a success of any line of art work one should express *oneself* in one's work. The style of work that pleases best, is the one in which you feel the artist has put real enjoyment, but can you imagine him happy over his work if he is obliged to labor with brushes that are in a bad condition, or with paints that are hard and dirty, making it almost impossible to produce clear snappy color?

Most beginners do not understand about the care of materials or are careless in regard to it. If you are using a palette for your colors, before putting it away, wipe off all the linty waste color that has accumulated, and close the palette to keep the dust out. A drop or two of clove oil placed on the palette before closing will keep the colors more moist. Before using the colors again rub them up with a little turpentine to soften them and place them back on the palette as neatly as you can.

Most beginners use too much oil in the colors, causing them to run into each other on the palette and also to gather lint in the work. The color should be thick enough to stand up in a heap and should not spread out at all.

Brushes should always be cleaned before putting them away and left in a good condition, the hairs should be kept together and the tips shaped so they will not be bent. Painting and oiling brushes should be cleaned in turpentine, India ink brushes in water, gold brushes in alcohol. Lustre brushes should be cleaned thoroughly in turpentine and then in alcohol, and then they should be brushed back and forth against the hand until they are dry and fluffy.

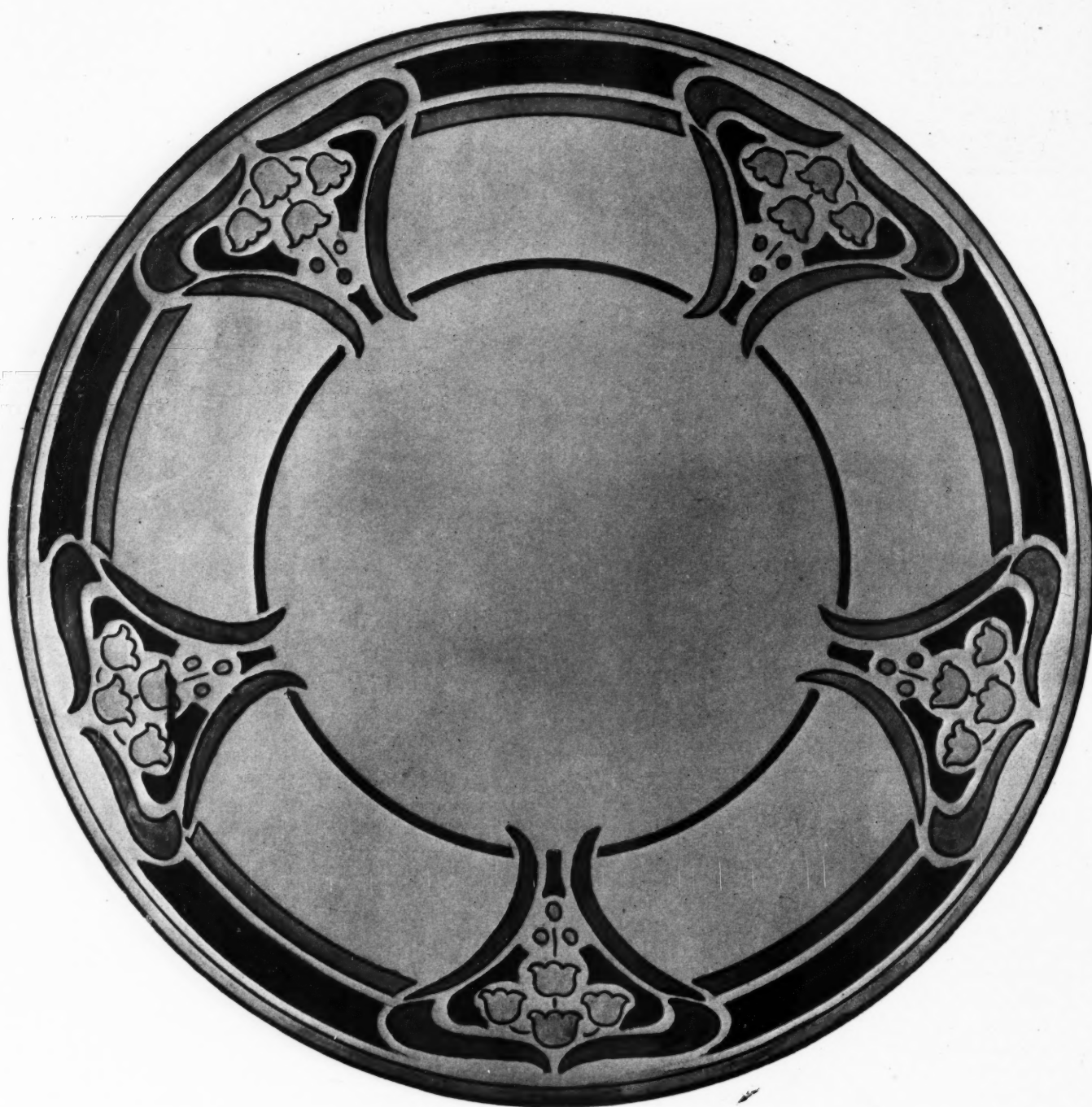
A cup of turpentine should be on the table before the worker to clean the brushes; the paint will settle at the bottom of the

cup and the next morning the clean turpentine should be poured off and used again. This should be poured off carefully so the paint at the bottom is not mixed up with it.

A large mouthed bottle filled with alcohol should be kept for cleaning gold brushes and kept well corked, thus saving the gold which can be refined when enough is collected.

The best device for keeping brushes in good condition is to

take a piece of cardboard a little longer than the brushes and lace a piece of elastic about an eighth of an inch wide across the cardboard at the top and bottom, leaving it looped enough to slip the brushes in. This prevents the tip of the brush from becoming bent as so often happens when the brush is laid away in a box, and also prevents the loss of brushes. As many brushes as one wishes may be placed on one board.

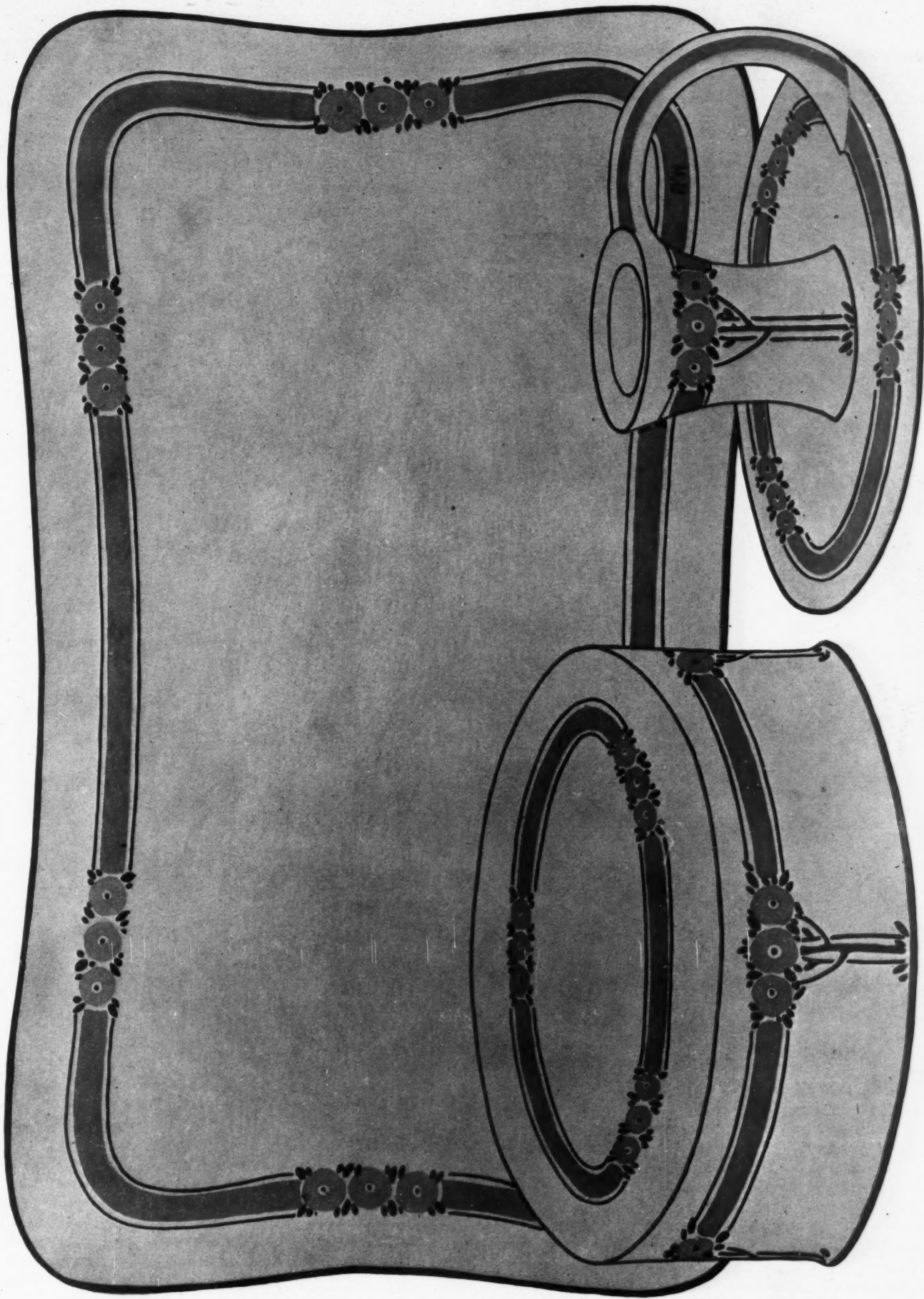


PLATE—ELMA S. RITTER

OUTLINE with Black. Outer grey bands and inner dark band are Green Gold, omit the outline on these.

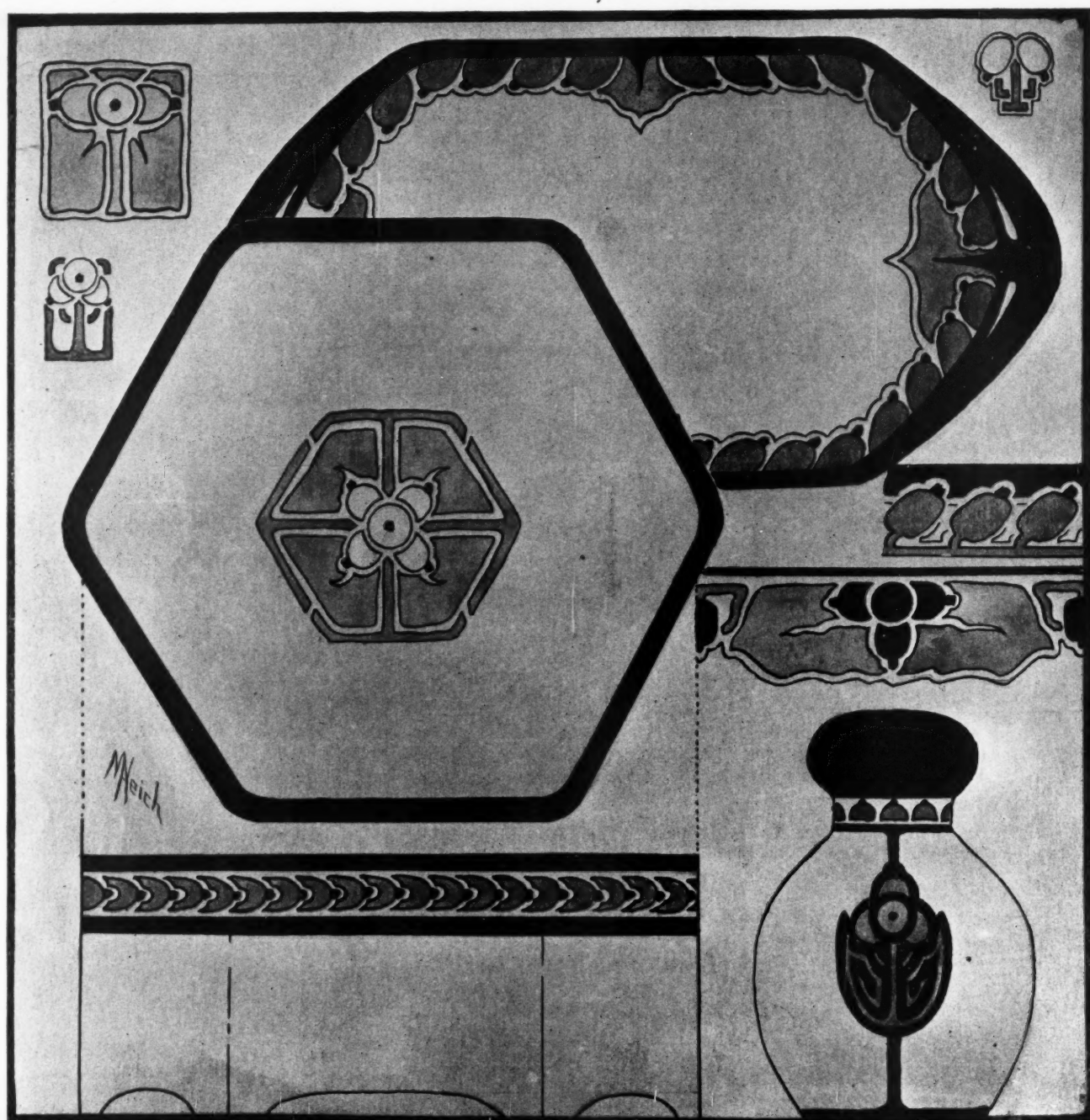
Second Fire—Oil leaves and grey band joining the design and dust with Florentine Green. Oil small circles under flowers

and dust with 1 Cameo and 1 Peach Blossom. Flowers are Cameo. The wide dark band and remaining dark spaces are 1 Dove Grey and 1 Pearl Grey. Retouch Gold.



(Treatment page 65)

DRESSER SET—ALBERT W. HECKMAN



LITTLE THINGS TO MAKE, FRUIT OF THE DOGWOOD—M. A. YEICH

OBLONG BOX

OUTLINE and all darkest tone is Gold. Second Fire—Oil the dark grey tone in flower and the leaves at the side and the large grey space on bottom of box and dust with Grey Blue (the oil should be applied very thin). Oil the light grey space in flower and the stem on the box and dust with 2 parts Cameo and 1 part Peach Blossom. Oil all the background and dust with 2 Glaze for Blue and 3 Ivory Glaze.

SALT SHAKER

Outline and all darkest tones in Green Gold. Second Fire—Oil leaves and stems and dust with Florentine Green.

PUFF BOX

Outline with Black. Second Fire—Oil flower and dust with Coffee Brown. Oil leaves and stems and dust with 2 parts Dove Grey, 1 part Ivory Glaze and a little Florentine Green. Oil dark band and handle and dust with 1 part Coffee Brown, 1 part Dark Grey and 3 parts Ivory Glaze. Oil the 2 large panels under the flowers and the one on the lid and the background space outside of design and the space at the bottom of box and dust with 4 parts Ivory Glaze, 1 part Dark Grey and a very small pinch of Albert Yellow.

TEA SET, BIRD DESIGN (Pages 66-67)

Dorothea Warren O'Hara

JAPANESE ware of soft orange yellow color. As this ware requires rather light fire, soft enamels were used. For bird and center of the three dark flowers, Old Chinese Blue Enamel was used. Rhodian Red Enamel was used for the outside of three dark flowers. The stems and leaves and also the center of the three round flowers just above the birds wing, are done in Bright Sea Green. For the outside of the three round flowers, use Old Yellow Enamel. For bands and knobs use Old Chinese Enamel.

FOR SEDJI WARE OR WHITE CHINA

Bird, bands, knobs and center of three dark flowers, Old Blue Enamel. For the outside of three dark flowers, Old Pink

Enamel. Leaves, stems and center of three round flowers above the wing, River Green Enamel. For outside of three round flowers, Greenish Yellow Enamel.



DRESSER SET (Page 63)

Albert W. Heckman

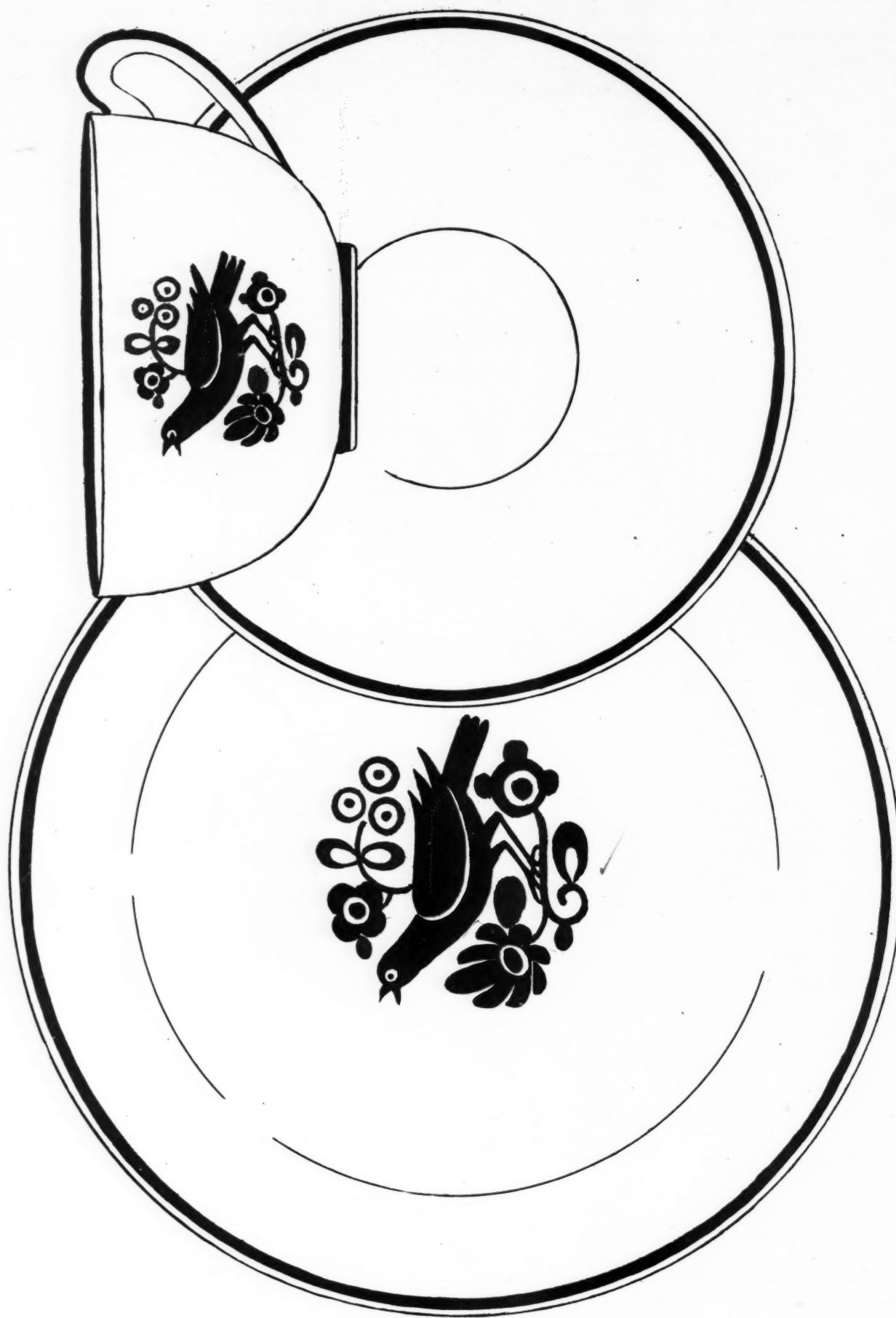
THIS may be carried out in flat enamels with the broad grey bands of dusted color and the narrower ones of Green Gold. Color scheme to suit one's taste or the following treatment may be used. Paint in flowers with blue. Use Banding Blue, Violet No. 2 with a little Deep Blue Green. Dust the broad bands with Glaze for Blue and paint in the narrow ones with White Gold. The little leaves are Moss Green.



SATSUMA VASE, ENAMELS—ELSIE TALLY

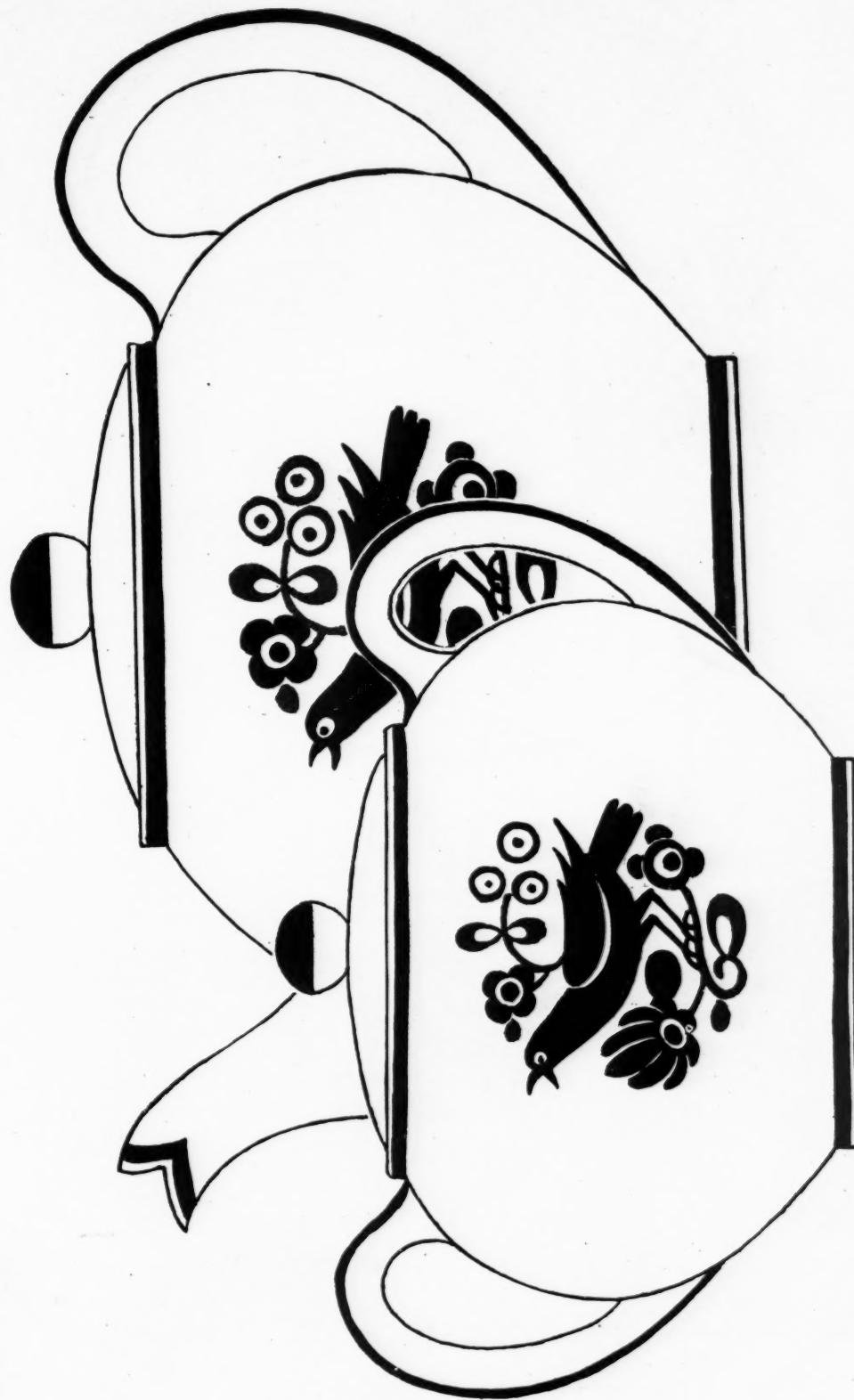
BLACK Outlines. Bands inclosing medallions in Gold, also in space in large medallion between flowers and leaves and in diamond shaped medallions in space between the darkest place nearest flower and dark outer wide line. Old Chinese Blue between leaves and medallion, and in diamond shaped medallion

in darkest place nearest flower. Flowers $\frac{1}{3}$ Old Chinese Pink, $\frac{1}{3}$ Dull Yellow, $\frac{1}{3}$ White, Centers $\frac{1}{3}$ Green No. 1, $\frac{1}{3}$ Light Yellow, $\frac{1}{3}$ White. Belleek showing in all light lines. Leaves in larger medallion, $\frac{1}{3}$ Old Chinese Blue, $\frac{1}{3}$ White and in diamond shaped medallion wide outer line.



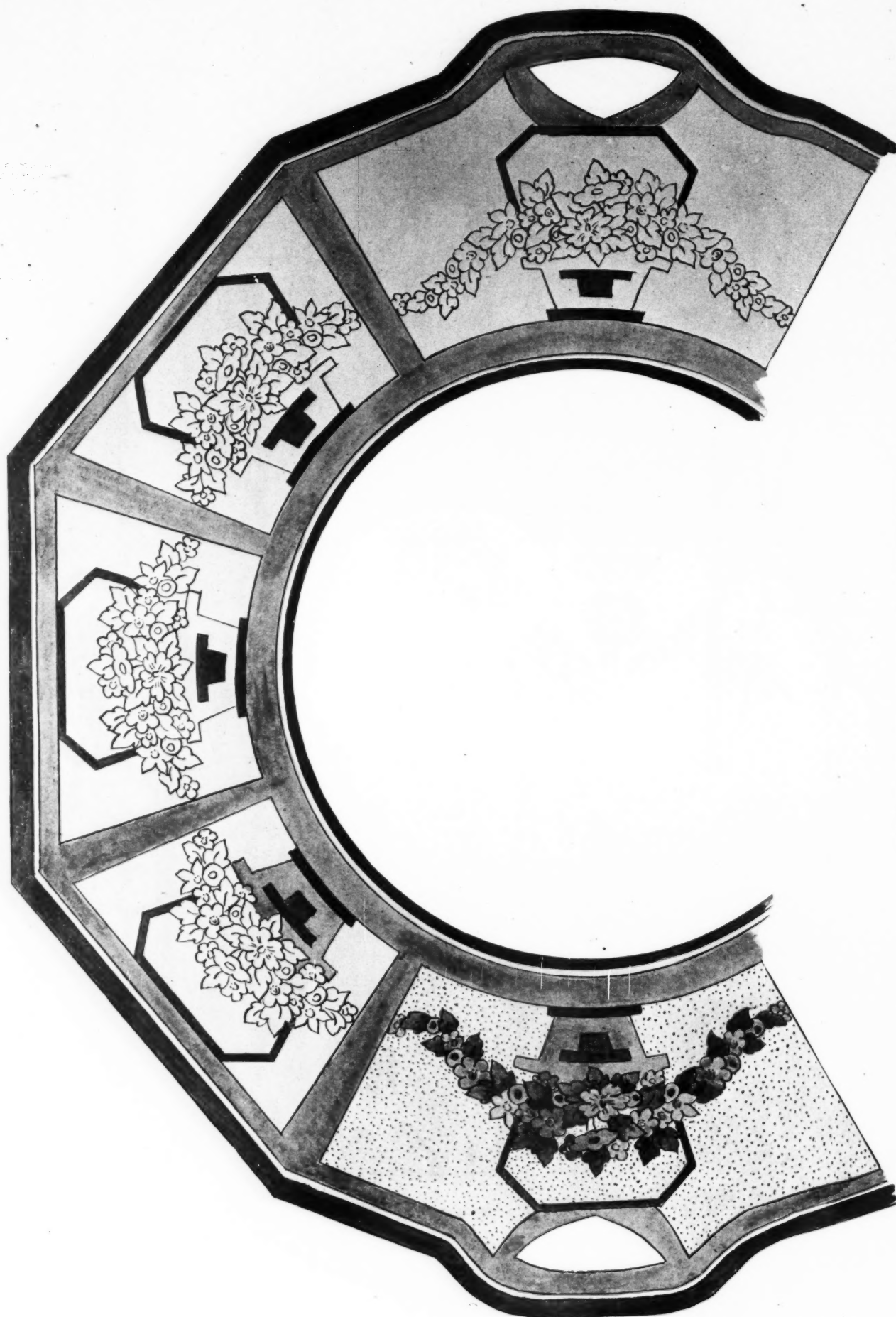
TEA SET, BIRD DESIGN—DOROTHEA WARREN O HARA

(Treatment page 65)



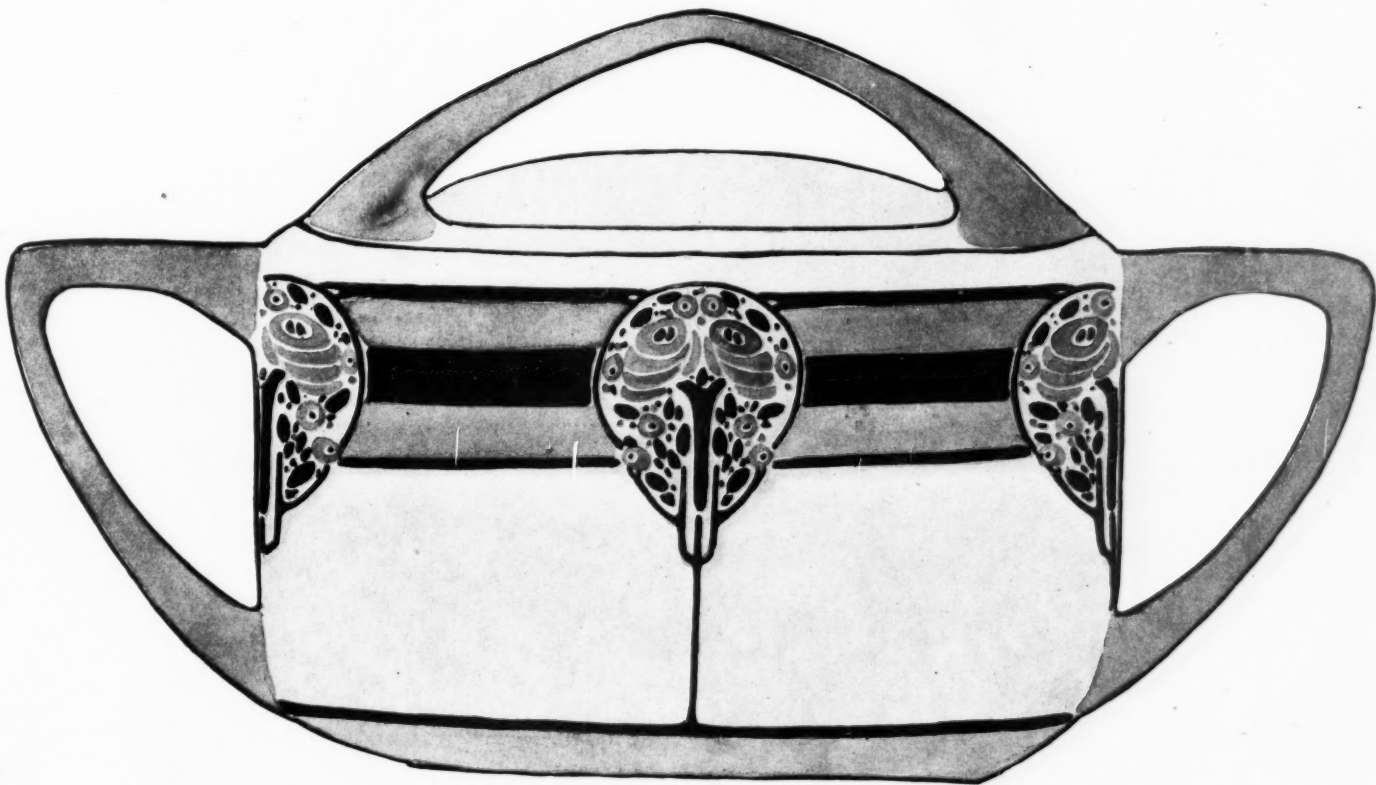
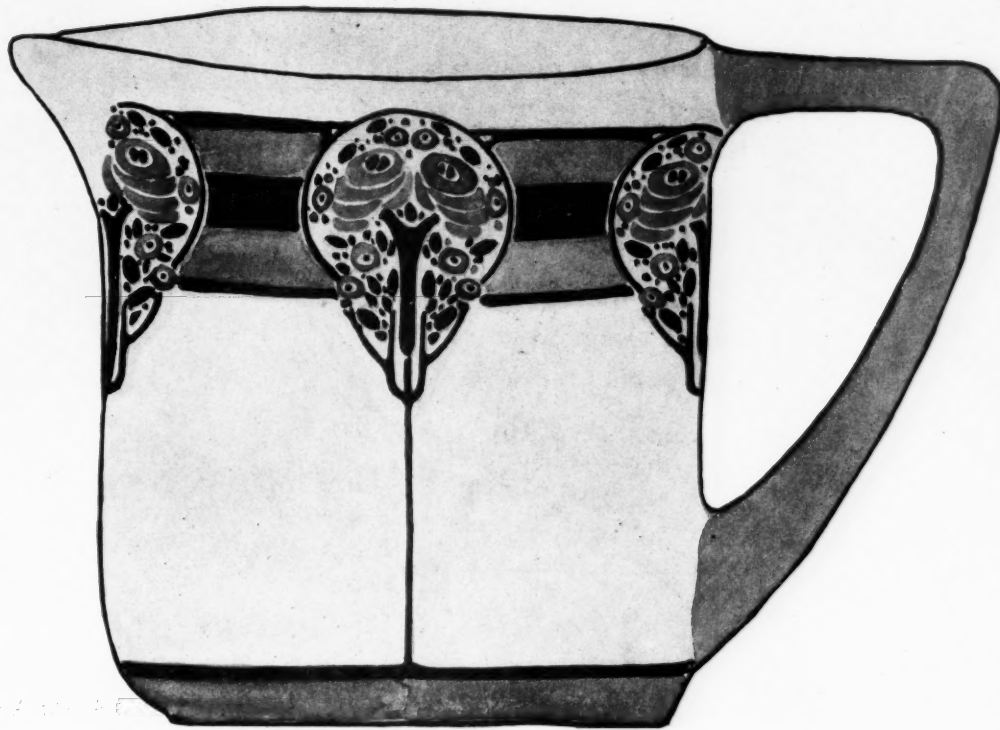
(Treatment page 65)

TEA SET, BIRD DESIGN—DOROTHEA WARREN O'HARA



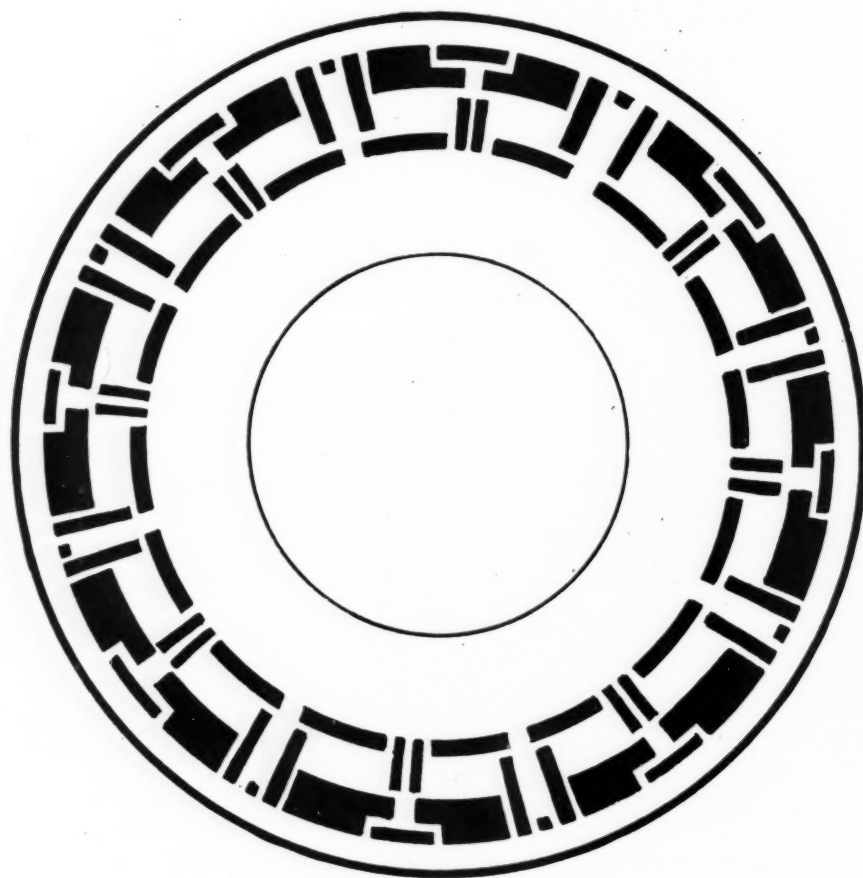
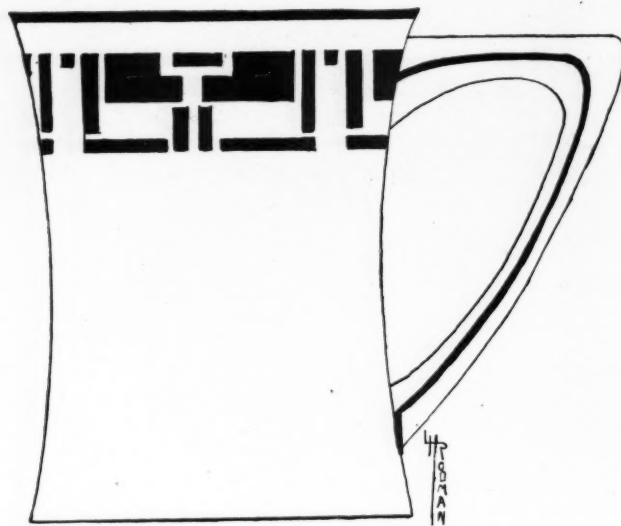
SERVICE PLATE—MRS. F. H. HANNEMANN

Edge and inner bowl, Gold; also dark parts of basket. Spaces between panels and light part of basket tinted with Satsuma. Flowers and leaves in enamels. Flowers, Pink, Yellow Blue and Violet. Berries, Red and Yellow. Leaves, two shades of Green. Gold dotted background.



SUGAR AND CREAMER, ROSE PANELS—KATHRYN E. CHERRY

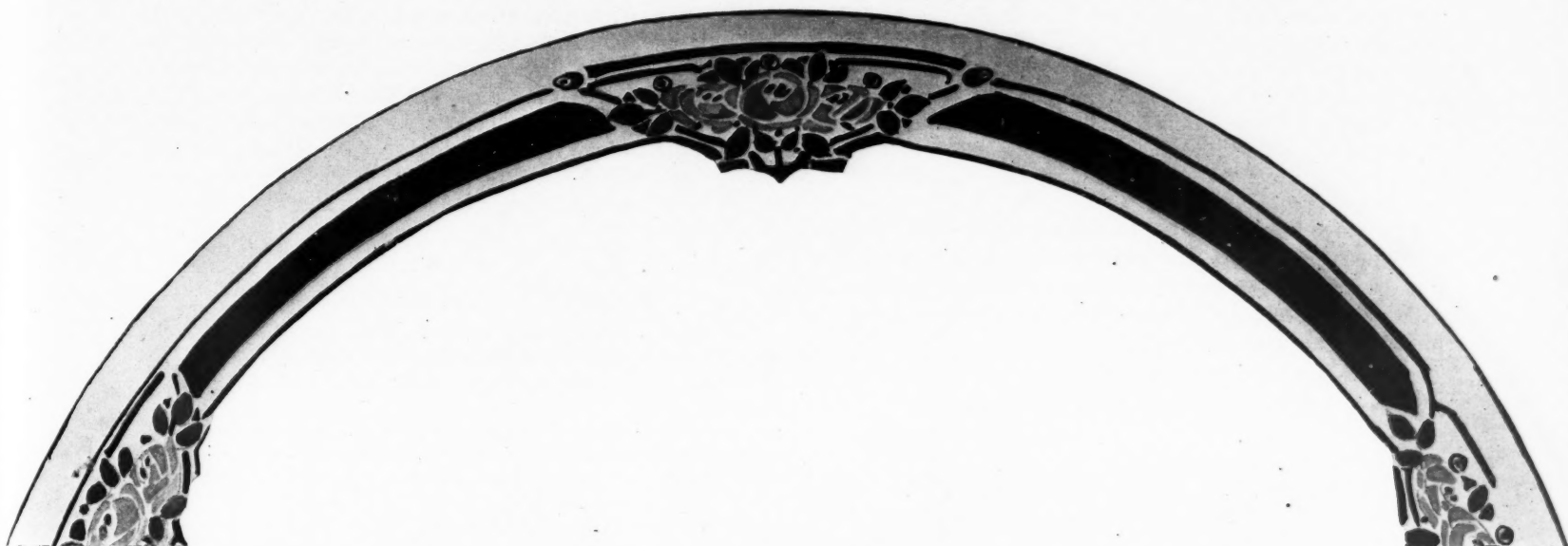
Oil circles in design and dust with Water Green. Oil roses and dust with 1 Cameo and 1 Peach blossom. Paint dark centers with Blood Red and Pink or Rose. Paint grey tones and handles with Lemon Yellow, Yellow Brown and Dark Grey. Also dark tones are Green Gold.



ONE FIRE DESIGN FOR LUNCHEON SET—LEAH H. RODMAN

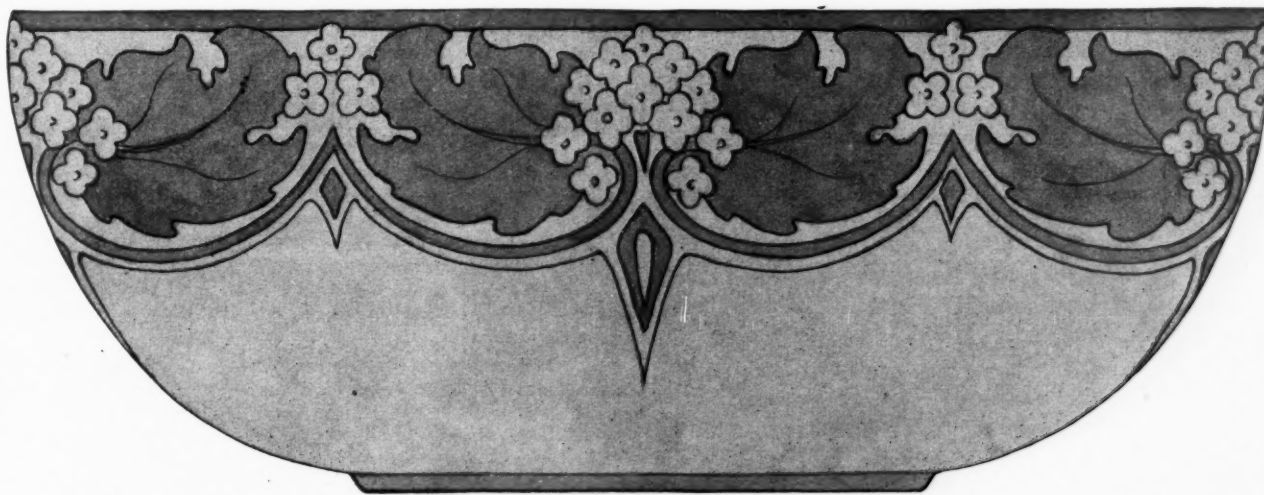
Oil the band at bottom of design and the two long upright bars and dust with Florentine Green. Oil the small square space and the horizontal bar between the two large spaces and dust with Mode, this should be oiled a little heavy.

Oil remainder of spaces and the bands and dust with 1 part Mode and 1 Ivory Glaze.



SERVICE PLATE, ROSE PANELS—KATHRYN E. CHERRY

Oil leaves and buds and dust with Water Lily Green. Oil light part of roses and dust with 3 parts Peach Blossom and 2 parts Cameo. Paint centers of roses and buds with Blood Red and Pink or Rose.
All dark bands and stems are Green Gold.



BERRY BOWL, BLACKBERRY BLOSSOM—SARA E. KING

Outline design either in Black or Gold. The bands, stems and 3 small grey spaces are Green Gold. Second Fire—Oil leaves and dust with 1 part Dove Grey, 1 part Ivory Glaze, 1-5 part Dark Grey. Oil Blossoms and dust with 2 parts Cameo and 1 part Peach Blossom. Retouch Gold.

NEW ART BOOKS WORTH READING

Anita Gray Chandler

"The Cathedrals of Great Britain," by P. H. Ditchfield, M. A., F. S. A. (E. P. Dutton & Co., \$1.75).

This is a reprint of a well known book giving descriptions that are at once instructive and interesting, of the cathedrals of England, Scotland and Wales. There are many artistic illustrations.

"Stately Homes of California," by Porter Garnett. (Little, Brown & Co., \$2.50). Mr. Garnett has pictured the homes and gardens of wealthy California residents. The illustrations are rich with color.

"How to Study Pictures, by Charles H. Coffin. Century Co., \$2.00. There are comparisons of famous pictures from Cimabue to Monet. The illustrations are cleverly arranged to make the text clearer. Anyone who has the least interest in pictures should read this book.

CONVENTIONAL MOTIFS (Page 73)

F. R. Weisskopf

FIRST ROW

L EFT Square—First Fire—Outline in Banding Blue. The large corner ferns are Gold. Second Fire—Go over Gold and fill in flower forms with enamel using Bright Green for the centers and the petals with alternating light and dark Blue.

Middle Figure—First Fire—Stems, leaves, outer petals and outlines in Silver. Second Fire—Go over Silver and fill in flower forms with enamels. Yellow centers, darker part in Orange and petals in Grey Enamel.

Right Square—First Fire—Paint in leaves (omitting outline and stems and outlines of flower forms) with Grey Green. Second Fire—Tint over surface with a delicate coat of Ivory and clean out flowers. Fill in with Enamels as follows: berries, Pale Green Enamel with Black spots. Four petal flowers, Pompeian Red centers, Black circles and Bright Yellow petals. Round flowers, Black centers, Bright Green circles, next circle Bright Blue, and small scallops around in Black.

SECOND ROW

First Figure—Leaves, stems, outlines Yellow Brown, centers and squares Gold; square around centers Enamel Green; larger flowers Albert Yellow, smaller pale shade of same color.

Center Figure—Outlines Black, leaves and stems Black Enamel, tall petals Yellow Enamel, dark part Black, round part Orange Enamels.

Third Figure—Leaves Black Enamel, outlines of flowers, Black. Fill in flowers with bright shades of Enamels, using Blue, Green, Yellow and Red.

THIRD ROW

First Square—Leaves Dark Green Enamel, square flowers Deep Purple with Gold centers, round flowers Yellow Enamel with Orange centers.

Second Square—Outline and lines Gold, dark part, Crimson Enamel, outer petals Grey Enamel, oval petals two shades of Green Enamel.

Third Square—Stems and tendrils Black; leaves Dark Blue Enamel, berries Yellow Enamel.

Fourth Square—Leaves Apple Green; center of flowers Gold, light circle Bright Yellow, dark circle gold, petals Laverder and outside lines Gold.

Fifth Square—Outlines, tendrils and little oblong forms, Emerald Green, scalloped circle and other two dark parts of flower Dark Blue, remaining sections of flower Yellow and Orange.

FOURTH ROW

First Square—Outlines, circles and dots Gold; leaves Black Enamel, corner flowers Carmine with Black centers and Pale Carmine centers inside the Black. Large center flower Black center, Gold around this, petals in two shades of Purple Enamel, six petaled flowers same as corner flowers, other flowers Gold centers, Black next to it and petals Grey Enamel.

Second Square—First Fire—Outline all forms with Banding Blue. Second Fire—Tint entire surface with Banding Blue and a little Grey; clean out flower forms. Leaves and long ovals in flowers in Dark Blue Enamel, petals Gold with outer petals Bright Green, inner oval Orange and circle center left White.



ANSWERS TO CORRESPONDENTS

W. F. L.—Will you please tell me where I can get the crackle ware for decorating? Also what kind of glass is used for silver deposit and decorating?

Almost all the dealers who handle white china carry the crackle ware or Satsuma.

Any good quality of glass can be used and can be bought from a firm carrying china and glass ware or tableware, there is no firm making a specialty of it.

G. P.—How do you fire glass?

2. What kind of glass ware can one paint and where buy it?

3. Should I scald good china when washing it, I've been advised not to.

1. Glass is fired the same as china but requires very little heat. Turn off the heat as soon as you see a glow in the kiln and then open the door to keep the heat from increasing.

2. Answer to W. F. L. in this column will answer this question.

3. Yes, you may scald the china it should not affect it if it is well fired.

B. S.—Kindly tell us what paints to use to paint on Ivory?

Water colors are used. It may be necessary to add a little gum arabic to the color

M. M. W.—I etched a grape fruit dish and did not etch deep enough as the design does not show plainly. Would you advise the use of lustres over the gold in the design? I would dislike to take the gold off the background and do the etching again on account of loss of gold or do you think it advisable?

2. Will you tell me how to shade with lustres? I have a study for a vase that has yellow lustre at the top, then shaded into light green, then dark green, then olive at base.

3. I have a charcoal kiln and in last firing had a stack of twelve plates with 1-8 inch rim of liquid bright gold. When taken from kiln the gold on one side of nearly all of the plates looked as if it had been fired off just a light yellow brown or cream color and could be rubbed off. The other side was alright. There were little spots and specks where it seemed to have popped off between the bad and good side of plates. There were a great many other pieces in kiln that came out beautifully so I did not think they were underfired. I did not put that on and the fault may have been in that as the lady is a beginner. Do you think it necessary to use the test cones in these kilns and ought the kiln to be out of all drafts?

4. Will you suggest a study suitable for a tobacco jar that is tall and straight I have tried so many studies and none seem to suit the shape.

5. Am sending a piece of broken china mug, will you please tell me what color was used to get the purple background? Also please tell me if the design is stamped or hand painted?

1. The lustre would separate the design more from the background. Of course it would be better to etch it but that depends on yourself whether you care to do it.

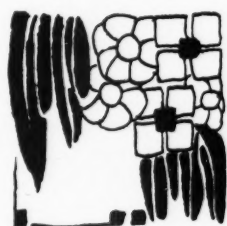
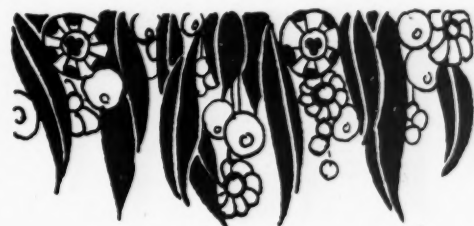
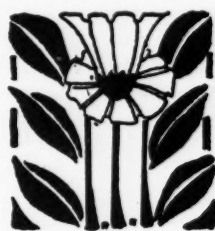
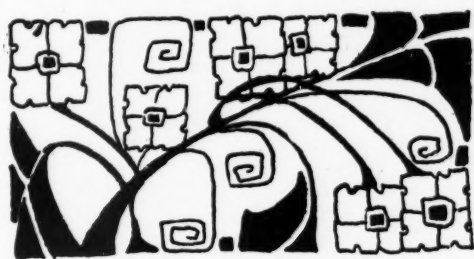
2. Use a separate brush for each color and change quickly from one color to the next so the edges do not dry and leave a line where you join when applying the lustre and then they may be padded to help the blending.

Are you sure the plates were not in a cooler part of the kiln than the rest of the china, it sounds as though the damaged side must have been near the cool place? Although the trouble may be that the gold was applied too thin perhaps the lady made one brush full of gold do for the entire rim causing the last part to be thinner than the first.

It is not necessary to use cones nor to keep the kiln from the dark unless it is a strong one.

4. A medallion design or panel design will answer on an all over pattern. In May, 1916, magazine, page 5, in upper group the pitcher design on lower row could be adapted or the jar on the center row and also the jar in the lower group.

5. The purple is probably Roman Purple, or American Beauty, or a Violet No. 1. Yes, it is hand painted.





TILE, ORCHIDS—LAURA B. OVERLY

OUTLINE flowers with Violet, leaves with Dark Green. Background, Black enamel. Orchids, Blue Violet enamel, adding 1-10 Rose enamel making Pink Violet. For dark markings in flowers add a very little Crimson Rose enamel with Pink Violet. For yellow markings, rich yellow enamel made by mixing Albert Yellow with white enamel. For light violet petals add White Pink with enamel. For light yellow

petals use a soft yellow enamel made by mixing a tiny bit of Albert Yellow in White enamel. Vein violet petals with darker violet, light yellow petals with pale green enamels. For leaves use Gray Green Enamel No. 3 adding white enamel for lighter green. Outline flower and leaves with Pale Yellow enamel, same as yellow petals of flowers. I would suggest making test of all enamels, to get desired color, before using.

